THE CONTRIBUTIONS OF CARL ORFF AND ZOLTÁN KODÁLY TO MUSIC EDUCATION

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by

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS

In the twentieth century there have been attempts to teach music to elementary children in new ways which were intended to find and secure the child's interest in better fashion and to promote musical understanding. Several of the new approaches have been of European origin. Two of these methods are those of Carl Orff, of Germany, and Zoltán Kodály, of Hungary. Each gentleman, in his own country, has witnessed great success with his approach. These methods have found their way into the United States where they have been revised by strong followers of the original technique. Both of these methods have been tried in different areas of the United States; the Kodály method to a lesser extent because of its relatively recent introduction to the United States. Praise and opposition has arisen concerning the merit and usefulness of these two systems. Marion Flagg, in her article, "The Orff System in Today's World,"[1] says, "the real issue of the Orff system or method is that it is simply out of tune with today's world. The child for whose musical growth education is responsible,

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[1]Marion Flagg, "The Orff System in Today's World," Music Educators Journal, LIII (December, 1966), 30.

does not come to instruction as a blank page to be written in step by tiny step..."[1] She further states, "the simplicity of the Orff approach has the consoling appeal that the complexities of living in today's world can be pleasantly and safely ignored. Would that it were so!"[2]

I. THE PROBLEM

Statement of the problem. It was the purpose of this study to survey the available materials on the Orff and Kodály methods of teaching music; to make a comparative study of the basic theories and purposes of the methods; to introduce opinions of others which either support or oppose the purposes and theories of these methods; and to determine whether these methods have made any contribution to music education in the United States.

Significance of the study. A number of persons in the United States have developed great interest in the Orff method and Kodály method of teaching music to children. These methods have been adapted for use in American schools, because of their phenomenal success in the originators' respective countries. Some schools in the United States have used the American version of the methods in their curricula with varying degrees of success. Some have

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[1] Ibid.

[2] Ibid.

experienced great success in using the methods, but Flagg is not the only person who has expressed criticisms of these methods. Because of the controversy and criticisms of others expressed towards these methods, the writer felt justified in writing on this problem.

II. DEFINITIONS OF TERMS

Bourdon. Bourdon refers to a "drone bass; bass note or notes continuing unchanged throughout a composition."[1]

Diatonic. Diatonic is a scale, in a major key, involving no accidentals. In a minor key the sharpened sixth and seventh occurs.[2]

Drone. A drone is an unvarying sustained bass resembling the three lower pipes of the bagpipe.[3]

Folksong. The folksong is a traditional song of which the origins and composer are unknown, but which has been preserved by being handed down aurally from generation to generation, often in several different versions.[4]

Organum. Organum is a term for early medieval music in parts, moving in oblique lines or in parallel lines.

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[1]Martin L. Wolf, Dictionary of the Arts. New York: Philosophical Library, Inc., 1951, p. 101.

[2]Eric Blom, editor, Everyman's Dictionary of Music New York: E.P. Dutton and Co., Inc., 1962, p. 135.

[3]Ibid., p. 144.

[4]Ibid., p. 180.

This is organum of the ninth century. Independent organum was of the eleventh century, and florid melodies above a slow-moving plain-song was of the twelfth century.[1]

Ostinato. An ostinato is a persistently repeated figure. A rhythm can also be called Ostinato.[2]

Pentatonic Scale. A pentatonic scale is a scale of five notes; "any 'gapped' scale that cuts two of the normal seven notes of the ordinary diatonic scales."[3]

Rhythm. In music rhythm is "the pattern of time values allotted to consecutive elements,"[4] and in ballet and dance, it is "the organization of the time and stress values into a united motor experience."[5]

Solfeggio. Solfeggio is an elementary method of teaching sight-reading and of ear-training. The syllable names of the notes "are pronounced while the notes are sung unaccompanied and the intervals have thus to be learnt by ear."[6]

Solmization. Solmization is the designation of the music scales by means of syllables.[7]

Transposition. Transposition is the process "of

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[1] Ibid., p. 412. [2] Ibid., p. 415. [3] Ibid., p. 433.
[4] Wolf, op. cit., p. 586. [5] Ibid.
[6] Blom, op. cit., p. 559. [7] Ibid.

turning a piece or passage from one key into another in such a way that the music remains exactly the same except for the change in pitch."[1]

III. METHOD OF RESEARCH

In obtaining the information for this paper, several sources were used. It was gathered through the analysis of books, periodicals, observations, conferences, and workshops.

The information which was the result of this research is found in the second and third chapters of this paper. These chapters include data concerning the origin, philosophy, and theories of each individual method. Chapter four presents the introduction of each method to the United States, and a comparison of the two methods. The opinions and criticisms of others are introduced, and the contributions of the methods. The final chapter is a summary of the research done on the Orff and Kodály methods of teaching music to children. Suggestions are also presented for implementing the techniques in present day curricula.

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[1] Ibid., p. 615.

CHAPTER II

THE TEACHING METHOD OF CARL ORFF

During the first quarter of the twentieth century, music education was badly neglected in the German speaking countries of Europe. After the defeat of World War I, Germany formulated a new philosophy toward music education for the schools. According to Frank it was "to awaken the creative forces of self-expression and to expose young people to musical experiences which would enrich their lives and broaden their personalities."[1]

In the 1920's, Carl Orff, the German composer, became interested in the method of a man named Emile Jaques-Dalcroze, a Frenchman who attempted to make musical training a means of expression rather than an end in itself. The basis of the Dalcroze method was the coordination of music and bodily movement. The method was originally designed to improve rhythmic sense in the musically gifted child, but it developed into a means of self-expression and general training in music theory for the child with average musical ability. The primary objective of the method stated by

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[1]Paul L. Frank, "Orff and Bresgen as Music Educators," Music Educators Journal, L (February-March, 1964), 59.

Jaques-Dalcroze was "to create by the help of rhythm a rapid and regular current of communication between brain and body, and to make feeling for rhythm a physical exercise."[1]

Because of interest in the method of Jaques-Dalcroze, Carl Orff, also created a unique method of music education. During the 1920's, numerous schools for gymnastics and dance were developed, and Orff, together with Dorothea Guenther, established the Guenther Schule in Munich, in 1924. Here he tried to create a form of rhythmic education. Orff felt music and movement were closely connected and supplemented one another, thus, they should be taught simultaneously.[2]

At the Guenther Schule, Orff had every opportunity to experiment. He begins with the assumption that the musical development of children somewhat corresponds to the growth of music in history. Thus, he asserts that rhythm precedes and is stronger than melody, and melody precedes harmony. It became his ambition to bring all students to the point where they could accompany their own dances and exercises.[3] He developed simple instruments which he used with folk music. He also found them to be valuable in creating music.

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[1]Grove's Dictionary of Music and Musicians, IV, p. 594.

[2]Carl Orff, "The Schulwerk--Its Origin and Aims," Music Educators Journal, XXXXIX (April-May, 1963), 69.

[3]Ibid.

In 1930 to 1933 Orff published Das Schulwerk. This was arranged in a large number of separate booklets which included rhythmic-melodic exercises, elementary piano and violin pieces, and pieces for dancing and play. In Das Schulwerk, Orff directs and forms instinctive movement through music.

Orff withdrew the first version of Das Schulwerk after about ten years work at the Guenther Schule. This first version led to the development of the five volumes of Musik für Kinder (Music for Children) which were published between 1950 and 1954.

Prior to the publication of Musik für Kinder, Orff had not been teaching because the Guenther Schule was destroyed during World War II. He was not recalled to teaching until 1948, and it was about this time that he saw what his first version of Das Schulwerk had lacked. He said that it lacked the singing voice and the word, for a child naturally starts with a call or a rhyme, and movement, play, and song integrate well together.[1]

Music für Kinder is designed to awaken the imaginative musical powers of the child and make them enjoyable to the child. Orff's new philosophy toward music education is that it, first of all, should develop the child's ability to

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[1] Ibid., p. 72.

create or improvise.[1] In order to equip the child for improvisation, he uses rhythmic-melodic exercises together with speech exercises which is the basis of the new method.

Orff believes that children should be allowed to discover music by themselves, starting on a simple, almost primitive, level. From here, the child must be helped to make his own music which grows out of his own experiences in speaking, singing, moving, dancing, and playing. Orff also saw where rhythmic education ought to begin for the child. He felt it should begin when a child enters school, and better than that, at pre-school age.[2]

The first rule of his method is that all teaching material should be written for the child from the child's own viewpoint.[3] Prior to this, in Germany, materials written for the child were above his ability, and were not written with the likes of the child in mind. Orff, in writing Musik für Kinder, has written in an elementary idiom which is within the range of the child's understanding.

The five volumes of Musik für Kinder contain the following:

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[1]Janice M. Thresher, "The Contributions of Carl Orff to Elementary Music Education," Music Educators Journal, L (January, 1964), 44.

[2]Orff, loc. cit.

[3]Andreas Liess, Carl Orff, New York: St. Martin's Press, 1966, p. 58.

1. Volume I - the pentatonic scale is introduced, and rhythmic-melodic exercises for voice and instruments are found.
2. Volume II - major tonalities are introduced, first in six and seven note melodies, and then in intervals of the fifth and second.
3. Volume III - the dominant chord in the major scale is introduced, also the subdominant, but later in the volume. The intervals of the seventh and ninth are also presented.
4. Volume IV - the minor scale is used with bourdon accompaniments. Also, all of the intervals are presented and used.
5. Volume V - the dominant chord in the minor scale is introduced. The final part of this volume presents the second group of rhythmic-melodic exercises which include speech pieces and recitatives. This leads to Orff's music of language.[1]

Music für Kinder depends greatly on the imagination of the teacher using it. It is a set of principles rather than a step by step formula. It gives a general plan, but it is up to the teacher to provide the means through Orff's principles of rhythm, melody, and harmony.[2]

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[1] Ibid., p. 160.

[2] Arnold Walter, "Carl Orff's Music for Children," The Instrumentalist, XIII (January, 1959), 39.

Rhythm. Orff's starting point is rhythm. He believes it to be the basis of all music, even stronger than melody.[1] Rhythm is first introduced as growing out of speech patterns by using rhythmic accents of the spoken language. Orff said, "music born of language will convey the meaning of language."[2] He treats language as being inseparable from music and movement. He also attempts to make the music of the Musik für Kinder correspond to the textual material of folksong, fairy story, and legends which appeal to the child.

The speech patterns begin with single words, phrases, or nursery rhymes which illustrate the various types of measure. All of this is learned through actual experience rather than explanation because Orff believes that insight into first-hand experience of life "develops, unaided, its own first principles."[3]

After the speech patterns come bodily movement. Here rhythmical formulas are reproduced by clapping, stamping, and dancing. These exercises are used to accompany single instrumental melodies, speech patterns, and finally songs.

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[1]Arnold Walter, "Elementary Music Education: The European Approach," Canadian Music Journal, II (Spring, 1958), p. 16.

[2]Henry Pleasants, "The Orff Hypothesis," High Fidelity, VI (October, 1956), 68.

[3]Liess, op. cit., p. 58.

The children progress next to use of simple percussion instruments. For strictly rhythmic work, Orff uses non-pitched instruments. These would include various drums, cymbals, bells, rattles, etc. As the children are introduced to melody, Orff uses the recorder and other simple flutelike instruments for melodic purposes.

Melody. Melody is made to grow out of rhythm, and is treated in a similar way. It begins by using a very limited range of only two notes which is presented as a descending minor third. This interval contains the fifth and third notes of the major scale. It is generally agreed that this is the simplest of all intervals, and is very prominent in children's songs throughout the world.

Gradually, a third tone which is the sixth note of a major scale is discovered and added. This equips the child with the universal child melody, five-six-five-three. Next a fourth and fifth tone, which are the second and first notes of a major scale, are added which, together with the other three tones, form the pentatonic scale.

Great emphasis is then placed on pentatonic songs. Pentatonic songs are well suited for children because they do not need accompaniment, they do not imply harmony, and they are more independent which makes it possible for a child to improvise. The pentatonic scale also expresses no consonance or dissonance. All five tones can be sounded simultaneously without creating an unpleasant sound or feeling of tension.

By the end of the first year, the tonal range is extended to the octave and the major scale appears with the introduction of the fourth and seventh notes of the major scale. One good reason for delaying these notes is to develop accurate pitch control. These new tones form half-steps in the scale, and half-steps cause difficulty for the majority of children.

Harmony. Harmony is used along with songs, aimed at learning the common chord progressions. At the beginning, harmony is restricted to parallel motion resulting in organum like effects.[1] Drones of an open fifth and ostinato figures are used. Drones are called bourdons which later develop into ostinato figures. Moving bourdons lead to the development of supertonic and submediant triads.[2] To experience harmony, Orff has the children work in groups so they can sense the contrast of melody and accompaniment.[3] Here again Orff can use his melodic instruments to also demonstrate harmony. Also, he has other instruments for rhythmic, melodic, and harmonic purposes. These include xylophones, glockenspiels, metallophones, musical glasses, and glass harmonica.

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[1]Arnold Walter, "Carl Orff's Music for Children," The Instrumentalist, XIII (January, 1959), 38.

[2]Arnold Walter, "Elementary Music Education: The European Approach," Canadian Music Journal, II(Spring,1958),17.

[3]Walter, loc. cit.

Orff is not the only person who has stressed rhythmic expression, improvisation, use of percussion instruments, and the play instinct, but his method of combining these elements is unique. His approach of the primary importance of rhythm, the slow development of melody, the pentatonic beginnings, and the gradual progression of harmony all stem from the conviction that children must be allowed to discover music by themselves.[1]

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[1]Arnold Walter, "Carl Orff's Music for Children," The Instrumentalist, XIII (January, 1959), 39.

CHAPTER III

ZOLTÁN KODÁLY AND MUSIC EDUCATION

Zoltán Kodály, of Hungary, began his work as a teacher in the year 1907. His first concern was the training of professional musicians. Later, he was concerned with raising the whole level of musical life, so, he strived to reform the system of musical instruction in the state schools of Hungary.

In 1907, Kodály was appointed to fill the vacant Chair of Musical Theory at the Academy of Music. After one year he took over the first-year students in the Faculty of Composition. He soon came to the conclusion that the educational methods of the Academy were failing to provide a thorough musical training. The remedy he proposed was a reform of the system of musical dictation and the introduction of solfeggio training.[1] His views were not supported by the other faculty members, so, soon thereafter he resigned.

It was not until 1925 that Kodály became aware of the condition of the Hungarian educational system in the state schools. Previously, he had assumed that it was satisfactory. An incident in which he witnessed poor singing of very

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[1]Laszlo Eosze, Zoltán Kodály His Life and Work, London: Collet's Holdings LTD., 1962, p. 67.

unartistic songs shocked him and set him thinking as to what could be done about it. He realized that a drastic reform of the methods of instruction provided by the schools would be necessary.

Educationally it was Kodály's aim to create a national musical culture of European status through the introduction of singing and solfeggio instruction.[1] The first step was to provide suitable text-books and music, and he devoted himself to the arrangement and composition of suitable works. The second step was to annoy the school administrators by carrying the battle into the press with a long series of articles and essays.

Kodály's first report, Children's Choirs, was published in 1929. By this time he had gained experience in the methods of teaching singing that were in use in the schools, and he had also composed about twelve children's choruses. In this publication Kodály told how the musical instruction in the Hungarian schools was practically of no value, and that it must be taught in such a way that children would acquire a lasting appetite for the best music. He said that often a single musical experience in childhood will awaken a lifelong appreciation, but the provision of such experience cannot be left to chance because it is a matter for the school.[2]

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[1] Ibid., p. 71. [2] Ibid.

Kodály felt that a large part of the blame rested with the composers. He felt that nobody should be above writing for children. He believed that if composers had written some simple works for children that their major works would appeal to a far greater number of people today. "What is needed is original music, works that by their words, melody, and atmosphere are adapted to the voice and spirit of children."[1]

There was little improvement in Hungarian music education until 1945, even though Kodály identified reasons for lack of musical appreciation in Hungary and suggested a remedy. This was due to the fact that his view received no official support. Even without such support, Kodály tried to effect a change. He was drawn to the younger people, until he arrived at the nursery school where he believed music appreciation ought to start, "for it is there, while at play, that children will learn what it will be too late to teach them when they get to primary school...The future development of a human being, perhaps his whole life, is decided in those years."[2]

In 1937, Kodály worked for the provision of music manuals suitable for use in schools. The first of these was

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[1] Ibid.

[2] Zoltán Kodály, Zene az Ovadaban. Budapest: Zenemukiado Vallalat, 1958, p. 29.

the Bicinia Hungarica which was in four volumes. It was welcomed by the critics as an introduction to music reading and two-part singing, as well as to the treasure-house of Hungarian music. In the Bicinia Hungarica, about one in four of the songs is a folksong for which Kodály has written an accompanying voice. All others were composed by him.

In 1941, a new publication, by Kodály, appeared. It was called, Let Us Sing Correctly. It consisted of one-hundred and seven choral exercises for two voices, without words. The primary purpose of this book was to teach clear intonation which had before received little attention. Semi-tones were avoided in this book to better achieve this purpose. In the preface, Kodály points out, "the purity of choral singing depends on maintaining acoustically clear intervals which are distinct from the tuning of a piano."[1] He believes a beginner should be accompanied by a second voice, not a piano.

Kodály later published Two-Voice Singing Exercises and Tricinia. These were intended to make the difficulties of polyphonic music more intelligible to more people. Kodály also wrote manuals which were intended to create a truly Hungarian musical culture. He believed this could only result from the interaction of European art music and the

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[1] Eosze, op. cit., p. 76.

folk music of Hungary. Books of this nature were the Three-Hundred and Thirty-Three Reading Exercises, Pentatonic Music and Twenty-Four Little Canons on the Black Keys.

In the book, Three-Hundred and Thirty-Three Reading Exercises, the compass of the songs was restricted to six notes. This would be within the capacity of very young children. Kodály had numerous examples of intervals in descending leaps which were intended to counter the practice of only singing intervals in ascending leaps.

In Pentatonic Music Kodály has recorded the songs without the use of notes and lined paper. This is simply used as a means of developing the ear without the visual aid of a score. There are four-hundred and forty songs in the four volumes which are basically intended to popularize the pentatonic scale. In a note to volume two of this series, Kodály points out the purpose of using the pentatonic scale. He said:

> 1. It is easier to sing true without semitones.
> 2. Musical understanding and the ability to sing true are developed more effectively when the extent of the intervals varies (pentatony), than when it is always the same (as in the case of the diatonic scale).
> 3. Only in this way can we instill in our children a genuinely Hungarian musical consciousness.[1]

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[1] Ibid., p. 77.

Within volume two appear one-hundred short marching songs which were all written by Kodály in 1941 and 1942, intended to provide teachers with an alternative to the songs then in use in the schools. Volume three contains one-hundred Mari tunes, and volume four contains one-hundred and forty Chuvash tunes. The reason for the inclusion of these songs was that, "anyone who has once mastered the difficult rhythms of Chuvash, Mari and other oriental songs, will find the complicated rhythms of modern music much easier to deal with."[1]

A new way of teaching piano was found in Twenty-Four Little Canons on the Black Keys. In the Preface Kodály wrote that "every thinking music teacher realizes the faults of the old methods, but still continues to use them."[2] These exercises have the same idea that, as in the case of singing, instrumental studies should start with the pentatonic melodies. The pentatonic scale can be easily seen by the child with exercises on the black keys which, otherwise, would be more difficult if the child had to pick the pentatonic scale from the white notes. The first sixteen canons are written in solmization signs, and only the last eight are

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[1] Ibid., p. 78.

[2] Percy M. Young, Zoltán Kodály. New York: Dover Publications, Inc., 1964, p. 132.

written in conventional notation. Kodály's purpose was to help the student "first obtain an understanding of the meaning of the notes, and only then proceed to learn the symbols for them."[1] The eight conventionally scored canons are intended to be played a semitone higher than the score indicates. This will give the student a facility for transposition.

An important contribution to the schools was the Songs for Schools, published in 1943. It contained six-hundred and thirty songs for use in the primary school, though it was also helpful in nursery and secondary schools. It is a selection of folksongs, Hungarian historical songs, nineteenth century art songs and folksongs from the neighboring countries. Until 1948 it was compulsory in the Hungarian schools, and it strongly influenced the textbooks adopted in its place. This book and the other forementioned books are based on Kodály's principles of how rhythm, melody, and harmony are introduced and interacted.

Rhythm. The purpose of rhythm is to ensure a sensitivity and freedom of response.[2] The music program begins with the simplest and most easily understood material

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[1] Eosze, loc. cit.

[2] Arpad Darasz, "The Kodály Method for Choral Training," American Choral Review, VIII (March, 1966), 10.

and then progresses gradually into more complicated material. Rhythmic work in kindergarten and the early first grade consists of clapping, walking, and feeling the beat of all types of music. Nursery rhymes are used because of the easily recognized beat. Also, much echo rhythmic work is done. The teacher first claps, taps, etc. a rhythm and then the children echo it back. Much emphasis is placed on listening to music. Children are to listen to a song and remember the beat and then march to the beat which they remember in their heads from the recording or piano.[1] The purpose of this is to show the child that music can be heard in their heads and that there is music in themselves which through their natural ability to feel rhythms lead them to find music naturally and easily read like language.[2] Along with the development of rhythm, melody is used.

Melody. Kodály begins with the descending minor third, the five-three or sol-mi, by having children imitate the cuckoo call.[3] Gradually, 'do', the first note of a diatonic major scale, 'la', the sixth note of the diatonic major scale, and 're', the second note of the diatonic major

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[1]Mary Helen Richards, "The Legacy from Kodály," Music Educators Journal, XXXXIX (June-July, 1963), 28.

[2]Ibid.

[3]Ruth G. Frost, "Orff and Kodály--New Teaching Methods," Music Journal, XX (February, 1962), 67.

scale, are learned which altogether form the pentatonic scale. Kodály bases his method of developing melodies on the pentatonic scale. He uses this approach for approximately two years. Using only five tones which do not include half-steps makes reading and singing easier than using all of the intervals of the diatonic scale.

Kodály's melodic system was inspired by Guido d'Arezzo, an Italian monk who lived in the eleventh century. Guido d'Arezzo applied syllables to the notes of the scale using ut, re, mi, fa, sol, la, and ti, but today, ut has been changed to 'do'.[1] This is called the solfeggio system. Kodaly, for each note of the scale, uses the hand in a variety of positions or hand signals which indicates the note. Hand singing is believed to have originated two or three hundred years ago in Holland,[2] although there is a claim that it was used far earlier by the Jewish people in their music.[3]

Each note has its own signal which does away with instrumental examples or written music as the first step in

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[1] Ibid.

[2] Mary Helen Richards, "Hand Singing--A Part of the New Music," Music Educators Journal, LI (February-March, 1965), 86.

[3] "Mail: Hand Signals," New York Times, CX (August 6, 1961), 7.

learning to sing.[1] Each hand signal is performed with both hands and arms combined with a strong rhythmic action and the sound of clapping and knee slapping. If both arms and the body are involved it is called 'arm singing.'[2] For all signals, the hand is held at chest level. The signals are:

1. Do - closed fist with the palm down.
2. Re - open hand with the palm up.
3. Mi - open hand with the palm down.
4. Fa - closed fist with the thumb down.
5. Sol - open hand with the palm facing the body.
6. La - relaxed hand with fingers pointing down.
7. Ti - closed fist with forefinger up.[3]

The aim of solfeggio instruction is to equip the pupil with such a mastery of music that he is able to transpose the visual image of the score almost automatically into sound that he can sing, and, to transcribe on paper the sounds that he hears. It trys to establish a living unity between the aural and the visual aspects of music.[4] This is an aspect of Kodaly's educational work which has attained the least success.

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[1] Raymond Ericson, "Notes By Hand," New York Times, CX (June 25, 1961), 11.

[2] Richards, loc. cit.

[3] Frost, op. cit., p. 67.

[4] Eosze, op. cit., p. 80.

For the first couple of years, most songs are taught by rote using the principle of solmization with the movable 'do'. The basis of this is that the keynote of every major scale is 'do', no matter where its position may be in staff notation. Solmization is able to express the character and tonality of the various keys. It teaches pupils to sing from the score without having first had to learn to recognize all the notes in staff notation, and it trains them to understand the specific qualities and harmonic structure of the melodies they are singing. The effect of the movable 'do' is to develop a sense of the functional character of the notes of the scale together with the ability to recognize musical intervals.[1]

Kodály realized the importance of solfeggio instruction and solmization with the movable 'do' in 1907 through its success in France and Italy, but official resistance would not permit it to be introduced until 1945 in Hungary. Today, a textbook, The Methods of Reading and Writing Music by Erzsebet Szonyi, is used, and is supplemented by eight volumes of exercises. The main text contins one hundred lessons and is used in schools and with choirs. Kodály discusses his views on the subject in the Preface. He tells

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[1] Ibid., p. 81.

how lack of solfeggio training is one of the direct causes of the decadence of singing. He stated that solfeggio study must be continued throughout all music education until music can be read silently as books are by educated people, with a full mental comprehension of the sounds.[1]

Harmony. The experience of harmony is first introduced in two-part singing. Here, a class is divided in half with half singing one part of a song, and the other half singing another part. The teacher directs this using the hand signals. One group watches one hand of the teacher and sings the notes indicated by the signal, and the other group watches the teacher's other hand and sings the notes indicated by it. Children also experience harmony in the singing of rounds and canons. Gradually, the children go from two-part songs to three and even four-part songs. It has been found that some classes can sing in four parts as early as the first grade.[2] As the notes are expanded to the diatonic major and minor scales, the more different harmonic combinations and songs are used.

It was a long struggle until Kodály's ideas were accepted by the Hungarian government in 1945. Now, in

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[1] Ibid., p. 80.

[2] Mary Helen Richards, "The Legacy from Kodály," Music Educators Journal, XXXXIX (June-July, 1963), 29.

Hungary, every school uses the teachings of Kodály in their music instruction. Besides this, there are over one hundred schools called 'Singing Schools' which devote one hour each day to music. They are called 'Singing Schools' because Kodály believes singing to be the most useful tool for teaching the child to read music.[1] Today, Kodály's teachings have found success in Hungary, for every child is referred to as a pupil of Kodály.[2]

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[1]Mary Helen Richards, "Kodály's Singing Schools," American Choral Review, IV (July, 1962), 9.

[2]Richards, op. cit., p. 27.

CHAPTER IV

COMPARISON, CRITICISM, AND CONTRIBUTIONS OF THE ORFF AND KODALY METHODS IN THE UNITED STATES

I. INTRODUCTION TO AMERICA

The Orff Method in America. Dr. Arnold Walter and Doreen Hall, of Canada, were the first persons to transplant Orff's method to America, via Canada. At Walter's suggestion, Doreen Hall studied the Orff method with Gunild Keetman, Orff's assistant, at the Mozarteum School of Music in Salzburg, Austria for over one year. Hall and Walters felt that if they were to bring Musik für Kinder to America, more would have to go into a new adaptation than mere translation into English. They felt that they had to first know the purpose and philosophy behind each song or exercise, so that it would not lose its purpose through the translation. If the purpose would be lost through translation, the lyrics or music would then have to be changed to fit the purpose.[1] Hall and Walter's American version of Musik für Kinder was first published in 1956 by B. Schott's Sohne, in Mainz. In the 1956 edition, some of the original

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[1] Carl Orff and Gunild Keetman, Music for Children. Mainz: B. Schott's Sohne, 1956, Introduction.

texts were translated from German to English, but others were substituted by traditional Mother Goose nursery rhymes and folksongs.

The Kodály method in America. It has been relatively recent that the Kodály method was introduced to America. It was brought to America in the late 1950's by Arpad Darasz, a conductor and pupil of Kodály's. It was brought when he escaped from Hungary during the uprising against the Communists.[1]

Since its introduction, the principles of the Kodály method have been applied to books suitable for use in American schools. The first such developed were by Mary Helen Richards, supervisor of music in the Portola Valley Public Schools in California. Her series is called Threshold to Music, published by Fearon Publishers, Inc., in 1964.

Her work began in 1961 when she was searching for a method that could be easily used by classroom teachers.[2] The Kodály method was found to be suitable for this purpose. The principles of it were going to be used, but it would have to be taught using typical American music as song material.[3] The Kodály method was based on Hungarian songs,

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[1]Ruth G. Frost, "Orff and Kodály - New Teaching Methods," Music Journal, XX (February, 1962), 67.

[2]Mary Helen Richards, "The Legacy from Kodály," Music Educators Journal, XXXXIX (June-July, 1963), 27.

[3]Ibid.

especially folksongs which would be difficult for American use. Many Western Pioneer, Indian songs, and Negro and white spirituals were found which were built on the pentatonic scale and would fit well into the method.

In her series, everything in the first three grades is presented on a series of large colorful charts. The charts progress gradually from the very simple ideas to complete presentation of the diatonic scale. Folksongs and rhythmic activity are presented in the charts. Each teacher has a minimum amount of musical ideas, songs, rhythms, and tone relationships to cover for her grade, but some teachers are able to give their classes much more musical training than prescribed by the charts.

In classroom use of the charts, the sounds of the beat are spoken by the children. It is emphasized that they must move at about the rate of the child's heartbeat, and be continuous, never losing a beat between lines, pictures, or charts. Teachers are not to stop on any chart for long periods of time drilling on the sound of a certain rhythm or interval, because every rhythm and every interval occur over and over throughout the charts. The charts were formulated in this way to allow automatic review each time.[1]

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[1] Ibid., p. 30.

In the school system of Mrs. Richards, only forty minutes a week are given to music. Because of this only the most important activities were stressed by her. These include: the active singing participation by the child with the class, learning to read, sing, phrase and feel the music.[1]

In 1965 the volumes written by Kodály were published in New York by Boosey and Hawkes, and called the Zoltán Kodály Choral Method. Some of the volumes were discussed in chapter three of this report, but there are also other volumes. The Zoltán Kodály Choral Method includes:

1. Three Hundred and Thirty-Three Elementary Exercises in Sight-Singing.
2. Fifty Nursery Rhymes Within the Range of Five Notes.
3. Bicinia Hungarica I.
4. Bicinia Hungarica II.
5. Bicinia Hungarica III.
6. Bicinia Hungarica IV.
7. Let Us Sing Correctly.
8. Fifteen Two-Part Exercises.
9. Sixty-Six Exercises in Two Parts.
10. Fifty-Five Exercises in Two Parts.
11. Forty-Four Exercises in Two Parts.

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[1] Ibid.

12. Thirty-Three Exercises in Two Parts.

13. Tricinia Hungarica

14. Epigrams

15. Twenty-Four Little Canons on the Black Keys.[1]

Many American schools have used either the Orff or Kodály method. One of the most publicized schools that has used both the Orff and Kodály methods is the Third Street Music School Settlement on Manhattan's Lower East Side, in New York. Orff's Music for Children and his percussion instruments are used. A person in close association with this program is Gertrude Barlow, a Juilliard graduate and faculty member. She has even introduced the method in her first year theory classes at Juilliard. She first has the students clap and use speech patterns to develop perception of rhythm and then transfer their movements to melodic patterns on the Orff instruments.

The Kodály method is also used at this school. The school uses the hand signals along with the solfeggio system. In 1961, a special course for music teachers from all over the United States was held at the Third Street School, and was conducted by Arpad Darasz.

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[1]Arpad Darasz, "The Kodály Method for Choral Training," American Choral Review, VIII (March, 1966), 12.

II. COMPARISON OF THE ORFF AND KODÁLY METHODS

Through the previous two chapters, it is clearly seen that Orff and Kodály had similar views in their methods. Both Orff and Kodály found the ideal time for a child to first experience music to be in the pre-school. For Kodály this proved to be the real situation, for the Communist state of Hungary requires all mothers to work, so, the children are placed in nursery schools at the age of three. Also, all of Hungary use the Kodály method. For Orff in Germany, the pre-school beginnings has only happened in private schools.

Rhythm was an emphasized point of both methods. Orff, being influenced by Jaques-Dalcroze, stressed it more than Kodály. Orff's main aim was shown to be improvisation of music. Kodály would not agree with the experimental improvisation by the children, because he felt that the sound must be known before it can be used as part of an intellectual process. "If it is discovered by accident on an instrument, then the process is physical. Away with it!"[1]

In the development of melody, both saw the importance of pentatonic beginnings. Both began by using the cuckoo call which consists of two notes, the descending minor third.

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[1]William Murphy, "Kodály," Music in Education, XXVIII (no. 308, 1964), 161.

Gradually, a note at a time was added until the pentatonic scale was formed. Orff then stayed with the pentatonic scale for one year, and Kodály for two years before going into the diatonic major and minor scales. It was shown that each note introduced by Kodály was accompanied with a hand signal.

The development of harmony, probably, exhibits the biggest difference in approach of Orff and Kodály. Both used rounds and canons, but Orff's beginnings of harmony uses only parallel motion and ostinato figures. Kodály, though, introduced harmony in actual two-part singing, and then evolved to three and four-part singing.

The two methods were aimed at making music more meaningful to children. The means to achieve this purpose, as promoted by Kodály and Orff, was for children to have actual experiences with music. They wanted the children to discover music by themselves with the aid of the teacher leading them to discovery.

III. CRITICISM OF THE ORFF AND KODÁLY METHODS

Criticism of the Orff method was seen in the statement of Marion Flagg which appeared in the first chapter of this report. She said the Orff method was out of tune with today's world. She felt that the gradual step by step development of the method was too simple. Her belief was that when the child came to school, he was ready for more

difficult things. The writer applies this criticism to the Kodály method also, because it has been shown that Kodály's method is also built on gradual step by step progression.

In response to Flagg's statement that the Orff method moves too slowly for the child and holds him back, Joseph W. Novello says that the child begins where he should--at his own level and not the adult's. From here the child's musical awareness is expanded in all directions, and advancement is made with a greater love and understanding of music. Novello adds that the child will hear better, sing better, and become more aware of music through Orff's stress on the ensemble. This is where the child participates in a closer relationship to others. He goes on to say that first graders with a few week's training in Orff, can do more things with simple rhythmic patterns than most high school students or adults.[1] Kodály even said, "Is one to expect a child to walk without first creeping?"[2]

Flagg stated in her article on Orff that a year was too long to use only the pentatonic scale.[3] Again, the writer will apply this criticism to the Kodály method,

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[1]Joseph W. Novello, "More on Orff," Music Educators Journal, LIII (April, 1967), 19.

[2]Denise Bacon, "Orff Defended," Music Educators Journal, LIII (March, 1967), 14.

[3]Marion Flagg, "The Orff System in Today's World," Music Educators Journal, LIII (December, 1966), 30.

because Kodály stays with the pentatonic scale for approximately two years, a year longer than the Orff method. In pentatonic music there is no distinction between consonance and dissonance, but most western music that will someday be heard by a child distinguishes a difference .[1] Because of this, Paul L. Frank says, "To begin melodic and harmonic training through pentatonic is a sound procedure only if the transition is made soon enough to music based on functional harmony..."[2] For the same reason as Frank, Thresher also believes that Orff restricts children to use of the pentatonic scale for too long, because children are exposed to major and minor scales on radio, television, and records.[3]

Denise Bacon defended the use of the pentatonic scale. She said that one of the best reasons for delaying use of the fourth and seventh tones of a diatonic major scale is the freeing of the ear from conventional tonalities and vertical harmony, and the resulting gain of linear awareness. She said that by starting with the pentatonic scale, the student has time to develop security of pitch

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[1]Frank, op. cit., p. 62.

[2]Ibid.

[3]Janice M. Thresher, "The Contributions of Carl Orff to Elementary Music Education," Music Educators Journal, L (January, 1964), 48.

and knowledge of interval relationships.[1] Ruth P. Hamm said concerning the length of time spent on the pentatonic, "nowhere in my Orff training was I given the impression that one continues with the pentatonic for one year or any specific time period. One uses the pentatonic until it has served its purpose with the children."[2]

In the Kodály method criticism has arisen concerning the movable 'do' system. Eosze, in defense of this, said that the student who begins with the movable 'do' system and goes on to reading music in the fixed 'do' system, is able to learn staff notation in his first year.[3] Another statement concerning the movable 'do' system was made by Tibor Kozma, Professor of Musicology at the University of Indiana:

> The results must be heard to be believed...the point is not that ten-year-old children sing, often sight-reading, Palestrina, Schutz, and Kodály choruses of complicated harmonic and contrapuntal problems with the utmost clarity, precision, and correctness: such feats were accomplished before through dedicated training of hand-picked children. The point is that this is done as a part of a general school curiculum with 'average' children without exceptional musical gifts. The very

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[1] Bacon, op. cit., p. 13.

[2] Ruth P. Hamm, "Orff Defended," Music Educators Journal, L (April-May, 1964), 90.

[3] Eosze, op. cit., p. 81.

> word 'sightreading' has lost its meaning to these children. They would no more think of 'sightreading' a page of music than of 'sightreading' a newspaper. They simply read it...[1]

The greatest result of the Orff method is the enthusiasm of the children.[2] Mrs. Richards said of the Kodály method, there is a constant variety of approaches for each new idea presented, and every eye is glued to the charts.[3]

The writer of this paper had the privilege of observing two classes in the Des Moines Public Schools in Des Moines, Iowa. The first observation was that of a second grade class making use of the Kodály method through the series by Mary Helen Richards. Throughout the whole presentation which consisted of thirty minutes, every child was on the edge of his chair enthusiastic and alert to every happening. In singing there was one hundred per cent participation; the writer witnessed no child with his mouth closed. Bells were used during the music session, but only a few younsters could participate at one time, so to accomodate more children, the bells had to be used more than one time. Even then the teacher could not get around to all

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[1]Zoltan Kodály--Achievement and Promise," New Hungarian Quarterly, VIII (1962), 30.

[2]Grace C. Nash, "The Orff Schulwerk in the Classroom," Music Educators Journal, L (April-May, 1964), 92.

[3]Richards, op. cit., p. 29.

of the children, and there were many disappointed faces on those who did not get to use the bells. Another example of the enthusiasm was evident when the teacher asked questions concerning music. The children who could quickly figure out the answer were almost jumping out of their seats to be selected to give the answer, and they were soon followed by those who could not figure the answer as quickly.

The writer had never seen such enthusiasm. In November of 1965, Mary Helen Richards presented two lectures on the Kodaly method at the Iowa Music Educators Convention. She told of the great enthusiasm of children that she had witnessed, but it is hard to believe until one sees it for himself.

The other class observed, using Orff's principles, was that of a first grade. Enthusiasm was present, but it did not seem even half as strong as in the first observation. The class presented a program which had recently been performed for a Parent Teacher Association meeting. Many instruments were used. Some played drums, bells, triangles, wood blocks, etc. using ostinato figures while singing. For first grade youngsters, the level of their musical ability was outstanding, but as mentioned before, their enthusiasm was not as strong as the first observation. The reason for this could have been the teacher, children, the method, or a combination of any of the three.

IV. CONTRIBUTIONS OF ORFF AND KODÁLY

Carl Orff and Zoltán Kodály have contributed much to music education. Both have written extensively for the young child and the adult. They have developed philosophies wholly with the child in mind. Their methods are not rigid and set, so a teacher with interest and originality can expand upon these methods. Books have been written by each originator to help the teacher in her teaching. These were discussed earlier in this report.

There has been a great contribution to teacher training. Many clinics and workshops have been held throughout America in both methods. They are intended to help the teacher in gaining understanding and facility in using the methods. Many are conducted by Orff specialists and Kodály specialists, but also workshops have been conducted by such people as Arnold Walter, Doreen Hall, and Carl Orff, himself, in the Orff method, and Arpad Darasz, Mary Helen Richards, and once even by Kodály in the Kodály method.

Both Orff and Kodály have developed a philosophy with the child as the primary concern. Both start the child with simple experiences so that he will experience immediate success. In using the pentatonic scale, every child will experience success because, as was shown earlier, any combination of the pentatonic tones will sound well played or sung simultaneously. After the simple beginnings there is

gradual progression of experiences which let the child develop at an unhurried pace.

Besides the books which contribute to each method, there are recordings available. These are:

In the Orff method:

1. Music for Children (1930-33). Orff, Keetman, Jellinek, and Ens. 2--Angel. 3582.

In the Kodály method:

1. Budapest Children's Choirs singing Choral Works. Victrola (RCA Victor). LM/LSC-2861.
2. Twenty Hungarian Folksongs. Arranged by Bartok and Kodály. Andor, Budapest Kodály Girls Choir. Angel. (S) 36334.

A film is available called "Music for Children" which depicts the Orff method. It is a 16mm. black and white sound film. The scenes are from the Mozartium school of Music in Salzburg Austria, showing children developing musical understandings of rhythm, melody, harmony, and form through chant, singing, playing instruments and responding to the music with bodily movement. The rhythms and melodies were based on the natural expressions of children in play. The instruments were developed by Orff to be used for the express purpose of helping children to grow musically. An example taken from the movie shows a little girl putting a xylophone-type instrument together. The wooden bars are the pentatonic scale and each bar must be placed in its proper position.

CHAPTER V

SUMMARY

In this report the writer showed the origins of the Orff and Kodály methods and the development of their philosophies. The introduction of both methods to America, and a comparison of the two methods was given. Also, criticisms and contributions of each method were presented.

Both the Orff and Kodály methods of teaching were formulated to fill specific needs in their respective countries. Both originators found success in their countries. Other countries may possess problems which could be met by using these methods, but certain adjustments would necessarily have to be made.

An idea stated by Thresher and held by many educationists is that music education is enriched by a number of differing theories or methods.[1] Here a teacher can choose the method and materials which best suit his philosophy of music education, and the needs, interests, and abilities of the children he teaches.

The most important consideration is teacher training. To interest the teachers in these methods, acquaint

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[1] Thresher, op. cit., p. 47.

them with the originators' philosophies and methods. In Germany and Hungary the music teachers are specially trained in the methods of Orff and Kodály. Today, with all of the workshops being conducted in America on the Orff and Kodály methods, the music teacher and the classroom teacher have the opportunity to expand their knowledge and abilities. Kodály realized that it was the teacher who was responsible for successful or unsuccessful experiences in teaching. Kodály also said that it is more important to know the music teacher than to know the director of a professional group, because a poor director can be identified as a failure at once but a poor teacher can kill the love of music as long as she teaches.[1]

Despite the criticisms of each method, they have exhibited considerable value and success when used in the schools. It is through such criticisms that a teacher can make adaptions for better use, because the Orff and Kodály methods do not follow strict and rigid lines, and are easily expandable.

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[1]Mary Helen Richards, "Kodály's Singing Schools," American Choral Review, IV (July, 1962), 9.

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